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THE PLACE OF THE AMATEUR IN MUSIC.

BY ONE OF THEMSELVES.

THE fact that the musical profession does not of itself constitute the musical world, or even comprise within its limits all whose performances are worth listening to, is one that the National Society of Professional Musicians would fain ignore, but nevertheless it is one that must be faced. Besides the musical public, whom the executive musicians would willingly assume to be composed of ears and purses, there exists a large body of persons who habitually devote much of their time to the study and performance of music, without being in the habit of receiving any pecuniary reward for their services. There are a considerable number of professional musicians who would like to make it penal to be an amateur, and who regard the existence of this class as one of the chief causes of that financial depression which is making itself felt in music and in other arts as well as in the commercial world. The "artists" as they love to call themselves, appropriating a name that ought to indicate excellence in art without reference to the question of monetary payment at all, would state their grievance somewhat as follows: "These amateurs are the ruin of music, for their charity concerts take away the money that should be spent on ours. They impose upon the ignorance of the audience, by giving them an inferior article at a high price; they are run after, while we who devote our lives to our art, are unpatronized, and our concerts unattended, at least by the paying public." The class of professionals who use this argument is fond too of the phrase, "The amateurs take the bread out of our mouths." On the face of it, this position has much to recommend it, and in practice it has the disastrous effect of preventing eminent artists who have retired from the professional ranks from reappearing as amateurs to delight the public once again. To say the truth it has not much disturbed the equanimity of the regular amateur, nor diminished the number of charity concerts. But since a grievance such as this has a tendency to set class against class, a result especially to be deplored in our own art, where there is surely dissension enough already, it may be worth while to examine it a little more closely, and to state the reason why amateurs do not feel it to be their duty to refrain from the prosecution of an art which, maybe, they love no less because it is not their trade. We will suppose, for the sake of argument, that the whole musical profession, which is by no means the case, sided with the malcontents, and that they were sufficiently powerful to prevent the amateurs from all public appearances. Let us see what would be the result. It will be admitted on all hands, that even artists of established reputation derive their chief income frequently from tuition rather than from the fees received for public performances. Surely the first result of the enforced silence of amateurs will be felt by the profession in the shape of a rapid falling-off of lessons, for we need not dwell upon the fact that an amateur pupil is a far more lucrative source of income than one who is in training for the professional career. The amateurs, when the prospect of an appearance in public is removed, will, it is to be feared, rest contented with their existing powers, and not take those measures for their improvement which are manifestly to the advantage of the profession, whether in the shape of lessons, or in that of frequent attendance at concerts. Thus both the sources of the professional income would be lessened.

But the greatest fallacy of the professional argument is contained in the statement that charity concerts do harm to the regular performances. Any one who knows the musical world knows that the audience at an amateur concert is by no means composed of those individuals who patronize professional concerts, but that it consists partly of persons who

care chiefly, if not entirely, for the object to which the funds are to be devoted; partly of those who read the society papers, or, in other words, those who go on the chance of being able to stare at persons of social distinction; and only to a very limited extent of those who care about music to any appreciable degree. These last, if they are musical enough to go to professional concerts at all, would certainly not be deterred from them by the fact of having been to a charity concert. If it comes to be a question of choice between an amateur and a professional concert, it is quite certain that the amateur affair, rather than the professional, will be the loser.

Knowing that the English musician, though he stands out on his title of "artist," is moved by few considerations beside those of a pecuniary nature, we have hitherto used only the *argumentum ad crumenam*, which, for his benefit, we may translate as the argument addressed to the purse. There is, however, something to be said on the artistic side of the question. It must be admitted, of course, that if we take the average standard of merit attained by professional musicians taken as a whole, and compare it with that attained by amateurs in the same way, the distance between the two is immeasurable, but it is lessened if we allow for the fact that musicians of absolute incompetence are generally, though not always, nipped in the bud of their ambition to become professionals, while there is nothing to prevent them from becoming amateurs. Again, the amateur rarely enjoys sufficient leisure to devote to the necessary study and practice of his art, while the professional has, or should have, no other object in view than the attainment of the highest degree of perfection that is possible for him. But, in spite of the difference between the average standard of excellence, the fact must be acknowledged that there exist amateurs, exceptional cases, it may be, who would compare favourably with many professors in the same branch of art, and against whom circumstances, and not want of ability, have barred the door of the profession. It will not be contested that some of the most brilliant ornaments of the profession at this moment have belonged to this class, and would still remain in it, had not some fortunate misfortune driven them to seek a livelihood in their well-beloved art.

There is another way in which amateurs can and do exercise a special and direct influence on music, and although this is one which they could continue to exercise even if they were debarred from all public appearances, it may be mentioned here. It is in the direction of research, for which they have more time and opportunity than the professionals who have to devote their time to the practice, performance, and tuition of such things as the public like. Were it not for the discoveries which amateurs have made of old and new music, as well as of composers who without them would never have caught the public ear, how much poorer would the art be at this moment! The history of the influence of amateurs from Mæcenas downwards, has yet to be written, but in no art have they done more than in music.

The remedy for the grievance that the professors express is to be found in one of two ways. It is in vain that guilds of professional musicians are formed to keep out foreigners and amateurs; the public will not be tyrannized over, or prevented from attending concerts given by any musicians, provided the entertainment is good in itself; nor will a remedy be found in restricting the functions of the amateur, since that course may have the effect of driving him into the profession which is already overstocked. In one of two ways the remedy will be found; the "artists" must raise the standard of excellence to a degree absolutely unattainable by any to whom music is but a secondary pursuit, or else, if this is found to be impossible, they must make a league with the amateur, and by fusion of the conflicting elements, secure a strength that will be unassail-

wit, she is a product of the last two hundred years. In the year 1686 the only stage favourite known up to that time in England was Nell Gwyn, who died the year following. A great Italian singer, Adriana Baroni, was known to a few by the Latin verses which Milton addressed to her: *Ad Leonoram Romæ canentem*. But though Adriana Baroni was famous in Italy, and though Cardinal Mazarin took her with him as a member of the select company which he formed with the view of establishing Italian opera in France, she never visited our country; and no singer of the first distinction was heard in England until Margarita L'Epine arrived here in 1692. In our earliest operatic representations the prima donna counted, indeed, for very little. Who, in the present day, knows or cares to know that when, during the Commonwealth, in the year 1656, the *Siege of Rhodes* was produced at Sir William Davenant's theatre, with music by Matthew Lock, Henry Lawes, and others, the principal female part was taken by Mrs. Coleman? Yet Mrs. Coleman was the first dramatic singer—the first *prima donna*, that is to say—who was heard in England; as she was the first actress, moreover, who appeared on the English stage. A marked distinction was made at that time between plays that were acted and plays that were sung. The former were looked upon as offensive by reason of the frequent coarseness of the spoken dialogue, whereas the latter (as the edict on the subject put it) being “in an unknown tongue,” could not, it was held, corrupt the morals of the people. The “unknown tongue” was simply music. The first opera that appeared in England was in fact described as “a representation by the art of perspective in scenes, and the story sung in recitative music.” No one, even in those Puritan times seems to have seen anything to object to in the appearance of a woman on the public stage. The scandal caused a few years afterwards, under the Restoration, by the performances of some actresses imported from France, was probably due to scandalous demeanour on their part; perhaps, also, in some measure to the mere fact of their being French. They can scarcely have been actresses in the ordinary sense of the word; for in what piece could they have played with the chance of making themselves understood? Apparently they were dancers.

Mrs. Coleman, was in any case, our first English *prima donna*, as Nell Gwyn was our first popular actress. But the former lady seems to have confined herself to singing the music assigned to her; some of which was the composition of Dr. Coleman, her husband. The latter by her liveliness, her beauty, her graceful audacity, and by the influence she exercised over King Charles II. (or “Charles the Third,” as she preferred to call him, in allusion to his being her third lover of that name), became a personage of European celebrity; so that if Dryden had never written plays, and better still, epilogues for her, and if Pepys had never made entries in his diary on the subject of “witty, pretty Nell,” and the pleasure which, even in presence of his wife, he took in embracing her (“especially the kissing of Nell”) we should still have known her from the Grammont memoirs, and from the admirable account given of her in connection with her aristocratic rival Madlle. de Quérourailles, by Madame de Sévigné. In spite of her three Charleses, Nell Gwyn possessed good qualities; and such was the belief, both of the eminent ecclesiastic who preached her funeral sermon, and of Queen Mary, who being told, in malice, what Dr. (afterwards Archbishop) Tennison had dared to do, replied that “this was to her a proof that the poor woman had died penitent.”

Whether Nell Gwyn was the daughter of a Captain in the army, as she was inclined to believe, or of a fruit-seller in Covent Garden, as her enemies maintained, she had in any case been allowed to grow up among evil

surroundings. Considering the uncertainty of the evidence, and in view of the laws of heredity, it is difficult to admit that the graceful Nell can have been of low origin by both parents. It is easy to guess at the truth in this matter. But, however that may be, the poor girl had nothing to guide her in life but her own natural tendencies, which, fortunately, were in the main good. The successful singers of that period were, on the other hand, women of good breeding and of the highest education. The before-mentioned Adriana Baroni was the daughter of a singer almost equally celebrated: Leonora Baroni. One of the most distinguished of her companions in the art was Francesca Caccini, daughter of the composer of the same name who, in association with another composer, Peri, and with Rinuccini as librettist, produced *Dafne*; which passes for the earliest complete opera, with airs, recitatives, choruses, and instrumental preludes. But there was in those days no *Musical World* to record the performances and sound the praises of the Baronis and the Caccinis, and they are consequently little to us now beyond mere names.

We, however, know from a work of the time how the singers of the seventeenth century were trained. It can be shown, too, from many sources in what esteem they were held—and, often, not for their musical attainments alone. It was at the beginning of this century that they took the name of “*virtuosi*,” to distinguish themselves from ordinary actors. Ferri (to turn for one moment from female to male singers) was looked upon as so distinguished a personage that when Queen Christina of Sweden wished to hear him she sent a vessel of war to bring him to Stockholm. Stradella (regarded as the only singer who by the exercise of his art had saved his life until the legend on the subject was destroyed by Mr. Mazzucato, in Grove's Dictionary of Music) composed an opera whose transcendent merits caused him to be proclaimed by authority, “the first Apollo of Music”: *Senza contrasto, il primo Apollo della musica*, said the official stamp imprinted on the published score. Atto, who, with Leonora Baroni, was a member of the company selected by Mazarin to be taken to Paris (1645), had apartments assigned to him in the Cardinal's Palace, and was afterwards sent by him on a political mission to the Court of Bavaria.

As to the course of study, both for men and women, Ben-tempi in his *Historia Musica* (speaking of a school established by Mazzocchi at Rome in 1620) describes it as follows: “The pupils had to give up one hour every day to the singing of difficult passages till they were well acquainted with them; another to the practice of the shake; another to feats of agility [vocal *agilità*, that is to say]; another to the study of literature; another to vocal exercises under the direction of a master, and before a looking-glass, so that they might be certain they were making no disagreeable movement of the muscles of the face, of the forehead, of the eyes, or of the mouth. So much for the occupation of the morning. In the afternoon half an hour was devoted to the theory of singing; another half hour to counterpoint; an hour to hearing the rules of composition, and putting them in practice; and the rest of the day to practising the harpsichord, and to the composition of some psalm, motet, canzonet, or any other piece according to the scholar's own ideas. “Such were the ordinary exercises of the school on days when scholars did not leave the house. If they went out, they often walked towards Monte-Nuovo, and sang where they could hear the echo of their notes, so that each might judge by the response as to the justness of his execution. They, moreover, performed at all the musical solemnities of the Roman churches; following, and observing with attention, the manner and style of a number of great singers who lived under the pontificate of Urban VIII., so that they could afterwards render an account of their

observations to the master, who, the better to impress the result of these studies on the minds of his pupils, added whatever remarks and cautions he thought necessary.

None of the great singers of the seventeenth century came to England. Italian music had not yet been introduced; and it was the strange custom in those distant days to offer to the English music-loving public, operas written in the English language. Not that the composers were necessarily English. After the Restoration, Lawes and Lock were succeeded and partially displaced by Cambert, who, in combination with the Abbé Perrin, had founded the "Academie Royale de Musique"—as from the first the French opera-house was called; but who, soon afterwards, was ejected from his post through the intrigues of Lulli. Cambert's operas, composed to French words, were translated before being presented to English audiences; and Grabu, who had accompanied Cambert to London, and who remained after Cambert's death, composed music expressly for Dryden's *Albion and Albanus* (1685). Then for a few years Dryden found an associate in one of the most English of English composers, though as Purcell, in a dedication says himself of contemporary music in England: "Tis now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gaiety and fashion."

A few years before the death of Purcell, which took place in 1695, London received a visit from Margarita L'Epine, the first Italian singer whose presence in England has been recorded. She could not for the best reasons sing to us on her arrival in Italian opera. But she sang with the greatest success Italian airs; and she remained here so long that she was able to take part in establishing Italian opera in England, when, during the early part of the eighteenth century that form of entertainment was at last introduced.

A so-called Italian opera by an Englishman named Clayton, who had composed his work in Italy, was produced at Drury Lane in 1705: the same Clayton who afterwards set to music Addison's *Rosamond*, and who, as representing native talent, joined two foreigners named Nicolo Haym and Charles Dieupart, in an attempt to put down the foreigner Handel. *Arsinoë*, as Clayton's lamentable work was called, could not, being composed to an Anglicised libretto, suit Margarita de l'Epine who sang only in Italian; and the part for the prima donna was assigned to Margarita's English rival, Mrs. Tofts. For from the very beginning of operatic representations in England, no prima donna of mark has ever been without a rival; nor has either of the rivals failed to find support from a sworn body of partisans among the public.

(To be continued.)

Reviews.

RECENT MUSIC.

Messrs. Morley and Co. send two songs by A. H. Behrend. The first, "Unseen," recalls in its melodic structure a popular song by the same composer, but in the department of songs to which it belongs, success does not always depend upon originality, so that a prosperous career may, as likely as not, be in store for it. "Punch and Judy" is a setting of some words that are sure to please a certain very large class of amateurs, and that solve the problem of how to extract sentimentalities from the most unpromising materials in a fairly successful manner. The music is of average merit; the composer may do better things than these, especially if he will devote some attention to the rules which govern harmonic progression, and which, arbitrary as they may seem, have yet been accepted by all musicians who have attained lasting reputation. The character of "Granny's Christmas," by Frederic N. Lohr, may be gathered from

its title, at least so far as the words are concerned. At the outset, the composer lights upon an excellent rhythm, but unfortunately relinquishes it after the first bar in favour of one of a more commonplace kind. He has also not sufficiently considered the exigencies of his words, but has made them follow his tune, instead of suggesting its form. "The First Prayer," by Ciro Pinsuti, is above the average of semi-sacred songs, though it cannot compare with the best of such productions. The opening is very good in its way, but the refrain is somewhat weak, and in spite of the direction, *largemente* (*sic*), will prove, we fear, rather ineffective. For those who enjoy a serio-comic song, of which the joke lies exclusively in the last line, we may recommend "Love's labour lost," by Henry Pontet, who is responsible for both words and music. The former are in the form of "C. S. C.'s" incomparable "Water-rat," but one has to wait long for the point of the burlesque, and when it comes it is not excruciatingly funny. The music is a great deal better than the words, and would no doubt be effective if well declaimed.

The same publishers' "Part-Song Journal" contains, as its thirteenth number, a modest and very easy composition, entitled "A Merrie Christmastide," by Theo. Bonheur, which appears to be an arrangement for four voices, of a song. From the titles of the part-songs already published by the firm, a good many popular songs seem to have been treated in the same way; and from the same source we gather that the word "merrie" is much in vogue, though no other orthographic eccentricities appear beside it.

A new Waltz, by Ernest Bucalossi, is sure of a welcome, and the words which have been added to his latest, called "Playmates," and published by the firm we have already mentioned, will doubtless increase its popularity.

A "Minuet and Trio in D flat," has been issued by the London Music Publishing Company. It is the work of one of the scholars at the Blind College, Worcester, named William Wolstenholme, and shows considerable skill and originality. In structure it is happily quite grammatical; the contrast between the movements is well conceived, and the piece is fairly effective for the pianoforte. The trio is allowed to usurp too much room; indeed, it might be reduced by half its length; but the rest presents many points of interest, of which the coda is perhaps the best.

Several recent numbers of the *Magazine of Music* have been sent for review. Of all musical periodicals, few have a fairer claim to success than this. As it only appears once a month, its articles, rather than the freshness of its news, constitute its most important feature, if we omit its musical supplements, which from time to time have contained compositions of very high rank. In the January number, for instance, a "Scandinavian Supplement" is given, containing some small pieces by Grieg, Gade, and Hartmann, a song by Kjerulf, and another by a composer named Sveinbjörnsson, of whom we do not remember to have heard, but whose "The Challenge of Thor," is excellent. The letterpress is generally interesting and varied, as well as voluminous enough to satisfy the most rapacious reader. An article entitled "Fugue out of Fashion," which appeared in the November number, need not be accepted as representing the average amount of knowledge possessed by the staff, as it is signed with the name of George Bernard Shaw. The flippancy of this gentleman's opening remarks is calculated to attract the casual reader, who will probably rub his eyes and read again, to make sure that he has not misunderstood the following astounding sentence, in which Mr. George Bernard Shaw utters his opinion that "if Beethoven had not worried himself as he did over counterpoint, we might have been spared such aberrations of his genius as the *Mass in D*!" But even in the same number there are articles which prove that a higher standard than this is usual among the writers. By way of *feuilleton*, several serial tales, more or less closely connected with music, are coming out in successive numbers, and, more important than these to musicians whose knowledge of French is limited, a translation of Berlioz's "Soirées d'Orchestre." There are also prize competitions which should find favour. The competition given out in the Christmas number will afford much amusement to those especially who are conversant with the leading figures in the world of music.

Poetry.

A SPRING SONG.

Dark sod pierced by flames of flowers,
Dead wood freshly quickening ;
Bright skies dusked by sudden showers,
Lit by rainbows on the wing ;
Cuckoo-calls and young lambs bleating,
Nimble airs which coyly bring
Little gusts of tender greeting,
From shy nooks where violets cling ;
Half fledged buds, and birds and vernal
Fields of grass dew-glistening ;
Evanescent life's eternal
Resurrection, bridal Spring !

Copyright.

M. B.

Occasional Notes.

We commend to the special attention of our readers, professional and otherwise, the plea put in for the "place of the amateur in music" which we publish in another column. It is written by a distinguished member of his class, who states his arguments blandly, and forcibly at the same time. With some of these arguments we are unable to agree ; others appear to us in the light of valuable materials towards the solution of a question which is becoming more "burning" every day. We shall probably return to the subject.

The controversy about the production of Wagner's *Lohengrin* at the Opéra Comique, has entered a new phase,—the hysterical. Madame Adam, the talented editress of *La Nouvelle Revue*, has taken the matter in hand and addressed to *Le Figaro* a letter which is, to say the least, characteristic of the inditer, if not typical of her sex. Heine somewhere remarks that all female authors, when they write, have one eye on the paper and the other on the man whom they are more particularly addressing, the only exception, as he wickedly adds, being the Countess Hahn-Hahn who had only one eye. Madame Adam is no exception to the rule. She has two very beautiful eyes, and they were glowing with the fire of indignation, and one of them was fixed on Wagner, or at least his ghost, as she wrote:—"I hate Wagner, and I have so frequently uttered and printed my hatred that it would be needless to repeat it. I should like to discuss this matter calmly and put some order into my arguments, but I cannot. My emotion is too violent. When I hear the music of Wagner I hear the tramp of the enemies' soldiers, their cries of victory, our sighs of defeat."

So far the argument is one of so-called patriotism, and might be repeated by any dithyrambic French journalist. But now the personal element comes in. Madame Adam relates that she knew Wagner at the Salon of the Countess d'Agoult, the friend of Liszt, where at that time (about 1860) the members of the opposition used to meet. They befriended Wagner, who accepted their services until he found a more powerful protectress in the Princess Metternich. Through her intercession, as is well-known, *Tannhäuser* was produced at the Grand Opéra by special command of the Emperor. Madame Adam discovers in Wagner's conduct a disgraceful instance of

tergiversation and opportunism. An observer whose "emotion" is less "violent" might think that a foreign composer, caring little about French politics, and a great deal about his own opera, would naturally accept help whencesoever it might be offered. The same unsympathetic person might have a shrewd suspicion that Wagner did not pay as much attention to the aforesaid beautiful luminaries as they no doubt deserved.

The inaccuracies committed by novelists when they venture upon musical terms are proverbial ; and Mr. Sutherland Edwards has written an amusing paper about them. Ouida has been taken to task for remarking that "one might as well ask Rubinstein to manufacture the fiddle on which he p'ays," or words to that effect. But then, Ouida's supreme indifference to troublesome facts is part of her nature. She is a privileged person, and a lady to boot. Neither can be said, however, of Mr. Marion Crawford, a rising novelist of considerable reputation. He has written a musical story called "A Roman Singer," of which, as the title implies, a marvellous tenor—who, by the way, is a kind of virtuous twin brother of Ouida's Corréze—is the hero. His favourite opera is *La Favorita*, and his favourite song, "Spirto gentil," the first line of which Mr. Crawford actually manages to copy without a single mistake. When the wonderful tenor makes his *début* in Rome, "broad bills and posters" announce the first appearance of "Giovanni Cardegna, the most distinguished pupil of the Maestro Ercole de Pretis, in Verdi's (*sic*) opera, the 'Favorita.'" "His heart," we are further told, "sank at the sight," as will, no doubt, that of the reader, when he considers the doleful and significant fact that a British novelist of repute, when he writes a long story about an opera, does not even think it necessary to find out by whom that opera has been composed.

Our conjecture with regard to the intentions of M. Gounod in composing his work in honour of Jeanne d'Arc, reflected the little faith of these latter days. The great composer's idea of writing his music at the altar of Rheims Cathedral was by no means a mere figure of speech. His religious fervour can be satisfied only by actual signs and symbols. Such is the secret longing of his soul, which he has imparted to the sympathetic bosom of a *Figaro* interviewer. This is what he said:—"On the 17th I set out for Brussels and Antwerp to assist at the performances of *Mors et Vita*, which are to be given at those towns. On my return I will commence *Jeanne d'Arc* with a will. In accordance with my request to the Archbishop of Rheims, I shall place my table at the foot of the grand altar of its beautiful basilica on the very stone where the sublime heroine stood. At this contact something of her will, no doubt, pass to me ; and my *Jeanne d'Arc* shall be a beautiful work, great as its subject. Oh ! I shall treat that subject well. I want *Jeanne d'Arc* to be my *chef d'œuvre* !"

All this is excellent, and in the best style of Gounod, whose instinct for stage effects is not confined to his music. It remains to see how he will "keep it up." The *Redemption* was "Opus vitæ meæ," *Mors et Vita* was too sublime for any epithet, *Jeanne d'Arc* is to be his *chef d'œuvre* ! What will the next one be ? Another difficulty presents itself—the gentleman about town, whom Thackeray portrayed in "Harry Foker," took his revenge by remarking, after one of the great novelist's lectures, "You want a piano, Thackeray." Gounod also will want a piano. Or will he compromise the matter by using a harmonium of the latest American pattern, which the manufacturer, no doubt, will not hesitate to "fix" on any given stone of Rheims Cathedral.

ST. JAMES'S HALL. MONDAY POPULAR CONCERTS.

THE SEVENTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 25, 1886,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet in A minor, Op. 74, No. 1, for two violins, viola, and violoncello (Spohr)—Madame Norman-Neruda, MM. L. Ries, Hollander, and Hausmann; Song, "Would you gain the tender creature" (Händel)—Mr. Henry Piercy; Suite de Pieces, for Pianoforte alone (Scarlatti)—Miss Fanny Davies.

PART II.—Sonata in E minor, Op. 38, for pianoforte and violoncello (first time) (Brahms)—Miss Fanny Davies and Herr Hausmann; Song, "Neath almond blossoms" (Weber)—Mr. Henry Piercy; Quartet in D minor, Op. 42, for two violins, viola, and violoncello (Haydn)—Madame Norman-Neruda, MM. L. Ries, Hollander, and Hausmann.

SATURDAY POPULAR CONCERTS.

Programme

FOR
SATURDAY AFTERNOON, JANUARY 23, 1886,

To commence at Three o'clock precisely.

Quintet in E flat, Op. 4, for two violins, two violas, and violoncello (Beethoven)—Madame Norman-Neruda, MM. L. Ries, Hollander, A. Gibson, and Hausmann; Recit. and Air, "In native worth" (Haydn)—Mr. Edward Lloyd; Sonata in A major, Op. 101, for Pianoforte alone (Beethoven)—Mr. Max Pauer; Quartet in G minor, Op. 25, for pianoforte, violin, viola, and violoncello (Brahms)—Mr. Max Pauer, Madame Norman-Neruda, MM. Hollander, and Hausmann; Songs, "I chant my lay" and "Songs my mother taught me," (by desire) (Dvorak)—Mr. Edward Lloyd; Introduction and Polonaise in C major, Op. 3, for pianoforte and violoncello (Chopin)—MM. Max Pauer and Hausmann. Accompanist—Mr. Charles Hopkins-Ould.

ST. JAMES'S HALL.

M. VLADIMIR DE PACHMANN

WILL GIVE HIS

THIRD PIANOFORTE RECITAL

ON

TUESDAY, FEBRUARY 2, 1886, AT THREE O'CLOCK.

The Programme will consist of Works from

BEETHOVEN.

CHOPIN.

HENSELT.

Stalls, 10s. 6d. Balcony or Orchestra, 3s. Admission, 1s.

Tickets may be obtained at Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Chappell & Co.'s, 50, New Bond Street, and 15, Poultry; and at Austin's Ticket Office, St. James's Hall.

PRINCES' HALL, PICCADILLY.

MR. E. F. BUELS'

GRAND EVENING CONCERT,

WEDNESDAY, FEBRUARY 17, 1886, TO COMMENCE AT 8 O'CLOCK.

Artists:—Miss Ambler, Miss Eveleen Carlton, Madame Edith Umpelly; Miss Helen D'Alton, Mr. R. Boulcott Newth, Mr. Percy Palmer, Mr. E. F. Buels; Violin, M. Szczepanowski; Violoncello, Mr. William Buels; Pianoforte, Miss Marian Buels and Mr. Edward Lane; Recitation, Mr. John L. Child; Accompanist, Mr. A. Sinclair Mantell.

Stalls, 7/6; Reserved Seats, 5/-; Balcony, 2/6; Admission, One Shilling. Tickets may be obtained at Chappell & Co.'s, 50, New Bond Street, and 15, Poultry; of the usual Agents; and of Mr. E. F. Buels, Kensington School of Music, 126, Cromwell Road, South Kensington.

MR. CLIFFORD HARRISON has the honour to announce that he will give a SERIES of TWENTY-FOUR RECITALS at the STEINWAY HALL, Lower Seymour Street, Portman Square, on SATURDAY AFTERNOONS, at three. Every Saturday. FIRST RECITAL, JAN. 30.—Stalls 5s., Reserved Seats 2s. 6d., Gallery 1s. Seats can be secured at the Hall; at Mr. Mitchell's Royal Library, 33, Old Bond Street; and at Chappell and Co.'s, 50, New Bond Street, and 15, Poultry. Seats for series, or parts of the series at a reduction.

ST. JAMES'S HALL.

THE SUMMER SERIES OF NINE RICHTER CONCERTS

WILL TAKE PLACE AS FOLLOWS:

MONDAY, MAY 3, 1886.	MONDAY, MAY 31, 1886.
MONDAY, MAY 10, "	MONDAY, JUNE 7, "
MONDAY, MAY 17, "	MONDAY, JUNE 21, "
MONDAY, MAY 24, "	MONDAY, JUNE 28, "
MONDAY, JULY 5, 1886.	

AT EIGHT O'CLOCK.

SUBSCRIPTION FOR THE NINE CONCERTS:

Sofa Stalls, £5. Stalls or Balcony Stalls, £3 10 0

SINGLE TICKETS:

Sofa Stalls, 15/- Stalls or Balcony Stalls, 10/6. Balcony (Unreserved), 5/-
Area or Gallery, 2/5.

ST. JAMES'S HALL.

SENIOR SARASATE'S FIVE GRAND ORCHESTRAL CONCERTS

WILL TAKE PLACE ON

MONDAY, APRIL 19, 1886.	SATURDAY, MAY 15, 1886.
SATURDAY, MAY 1, "	SATURDAY, MAY 22, "
SATURDAY, MAY 29, 1886.	

AT THREE O'CLOCK.

Sofa Stalls, 10/6. Reserved Area, 7/6 Balcony, 3/-
Area, 2/- Gallery, 1/-

PRINCES' HALL, PICCADILLY.

MR. & MRS. HENSCHEL'S THREE VOCAL RECITALS

ON
THURSDAY, FEBRUARY 4, 1886.

TUESDAY, MARCH 2, "

TUESDAY, MARCH 16, "

AT A QUARTER PAST EIGHT.

SUBSCRIPTION FOR THE THREE CONCERTS:

Reserved Seats, 25/-

SINGLE TICKETS:

Reserved Seats, 10 6 Unreserved Seats 5/- and 2/6.

PRINCES' HALL, PICCADILLY.

MR. CHARLES WADE'S THREE CHAMBER CONCERTS.

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 2, 1886.

TUESDAY, FEBRUARY 16, "

FRIDAY, MARCH 5, "

AT HALF-PAST EIGHT O'CLOCK.

Subscription Stalls for the Three Concerts, 25/-

SINGLE TICKETS:

Stalls 10/6. Reserved Seats, 5/- Unreserved Seats, 2/6.

PRINCES' HALL, PICCADILLY.

M. GUSTAV ERNEST THREE CHAMBER MUSIC CONCERTS

WILL GIVE

THURSDAY, JANUARY 28, 1886.

THURSDAY, FEBRUARY 11, "

THURSDAY, FEBRUARY 25, "

Tickets for any of the above Concerts may be obtained of—
Messrs. CHAPPELL & Co., 50, New Bond Street, and 15, Poultry, E.C.;
Messrs. STANLEY LUCAS, WEBER & Co., 84, New Bond Street;
Mr. MITCHELL, Royal Library, 33, Old Bond Street;
Mr. OLLIVIER, 38, Old Bond Street;

Messrs. LACON & OLLIER, 168, New Bond Street, W.;

Messrs. CRAMER & Co., 63, New Bond Street, W.;

Messrs. SCHOTT & Co., 159, Regent Street, W.;

Messrs. KEITH, PROWSE & Co., 41, Cheapside, E.C.; at the Grand Hotel; and at

the Langham Hotel;

Mr. ALFRED HAYS, 26, Old Bond Street, and 5, Royal Exchange Buildings, E.C.;

Mr. M. BARN, 80, Queen Victoria Street, opposite Mansion House Station;

Mr. AUSTIN's Ticket Office, St. James's Hall.

MANAGER, Mr. N. VERT, 52, NEW BOND STREET, W.

PRINCES' HALL, PICCADILLY.

BEETHOVEN'S WORKS.

PIANOFORTE ALONE. PIANOFORTE WITH INSTRUMENTS.
VOCAL MUSIC.

GIVEN BY

Madame JENNY VIARD-LOUIS.

The Eighteenth Meeting (Third of the Fourth and Last Series) will take place on FRIDAY, FEB. 19, at three o'clock. PROGRAMME:—Beethoven's Sonata in A flat, Op. 110; Raff's Second Sonata in A major, Op. 78, for Pianoforte and Violin; and Raff's Quintet in A minor, Op. 107. Instrumentalists—Madame Jenny Viard-Louis (Pianoforte), Messrs. J. T. Carrodus, B. Carrodus, Ellis Roberts, and G. Libotton. Songs by an eminent Vocalist. A Concert Grand Pianoforte by Messrs. Collard & Collard.—Stalls, 7/6; Reserved Seats, 2/6; Admission, 1/-.

LONDON, 1886.

PRINCES' HALL, PICCADILLY.

HERMANN FRANKE'S
CHAMBER MUSIC CONCERTS.

MR. FRANKE begs to announce that he has made arrangements for a further series of these Concerts, of which the first will take place on TUESDAY, JANUARY, 26, 1886, at Half-past Eight o'clock. A special feature at this Concert will be

MR. FRANKE'S VOCAL QUARTET.

The Programme will include a Quintet by Schubert, for Strings; Chopin's "Ballade," Op. 23; Brahms' "Liebes-Lieder-Walzer" (Songs-of-Love-Waltzes), First Set; and Schumann's "Spanisches Liederspiel" (Spanish Songs).

Artists: Mr. Franke's Vocal Quartet, consisting of Miss Bessie Hamlin (Soprano), Miss Lena Little (Alto), Mr. W. J. Winch (Tenor), and Mr. Otto Fischer (Bass). Conductor, Mr. Theodor Frantzen, assisted at the Piano by Miss Amy Hare. First Violin, M. Joseph Ludwig; Second Violin, Mr. George W. Collins; Viola, Mr. K. A. Stehling; Violoncelli, Mr. W. E. Whitehouse and Mr. William C. Hann. Solo Pianoforte, Miss Amy Hare.

POPULAR PRICES (no restriction as to Dress). Subscription for the Four Concerts (Reserved Seats), 17s. 6d. and 10s. 6d. Single Tickets for Reserved Seats, 5s. and 3s. Admission, One Shilling. Tickets may be obtained at Messrs. Chappell & Co.'s, 50, New Bond Street; Messrs. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Messrs. Lacon & Ollier's, 168, New Bond Street; Mr. Austin's, St. James's Hall; and at the Princes' Hall, Piccadilly. Manager, Mr. Alfred Schulz-Curtius. II. Franke's Office, 2, Vere Street, London, W.

PRINCES' HALL, PICCADILLY.

MR. ANTON HARTVIGSON'S
PIANOFORTE RECITAL,

WEDNESDAY, FEBRUARY 17, 1886,

To commence at Three o'clock.

Stalls, Half-a-Guinea; Balcony, 3s.; Admission, 1s. Tickets to be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street, and 15, Poultry; at Austin's Ticket Office, St. James's Hall, and at the Princes' Hall, Piccadilly.

ST. JAMES'S HALL.

MONDAY, FEBRUARY 8, 1886, AT 3.30.

MR. WALTER BACHE.

Concertos for Pianoforte, with Orchestra.—BEETHOVEN. Concerto No. 3, in C minor, Op. 37 (Liszt's Cadenza—first time in England)—LISZT. Concerto No. 2, in A major.—CHOPIN-TAUSIG. Concerto in E minor (first performance in England of this version of Chopin's First Concerto, Op. 11).

Orchestra of 51 Performers. Conductor, Mr. Dannreuther. Vocalist, Mr. William Winch.

Stalls (Numbered and Reserved) 7/-. Balcony, 3/-. Admission 1/- Tickets may be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street, and 15, Poultry; and at Austin's Ticket Office, St. James's Hall, 28, Piccadilly.

NOTICE TO ADVERTISERS.—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, at Messrs. MALLETT & Co.'s, 68 & 70 Wardour Street, London, W. (temporary premises during rebuilding, at No. 58.) Telephone No. 3849.

NOTICE TO SUBSCRIBERS.—The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

The Musical World.

LONDON, SATURDAY, JANUARY 23, 1886.

TWO DEATHS.

ONLY quite lately, when summing up the events of last year, we referred to the proverbial longevity of musicians, and pointed out that of the comparatively few artists who died during that period, many had passed the appointed limit of three score and ten. The first month of the new year has not elapsed and already the cheerful theory of the prolonged limits of musical life has received a rude shock. On one and the same day, Saturday of last week, two prominent men, an Italian composer and an English singer passed into the silence of death. Signor Ponchielli was in the prime of manhood; Mr. Joseph Maas had scarcely attained that prime.

The death of the author of *La Gioconda* will probably be felt more deeply of the two, if we consider the entire musical world. His place was not in the first rank of composers, and even in his own branch of the art and in his own country, Verdi was infinitely his superior as regards primary dramatic power, and Boito as regards subtlety of effect and intellectual refinement. Of the works which we mention in an obituary notice elsewhere, few, if any, are likely to survive the influence of time, which grates into dust all that is not made of purest and strongest metal. At the same time one of these works, *La Gioconda*, has carried its author's name far beyond the limits of his country. It has excited the enthusiasm of Romans and Milanese, Germans and Englishmen have listened to it with pleasure; and Italian Opera, in these days, can ill spare a man who was capable of achieving this once and might have achieved it again.

The death of Mr. Maas strikes us in England with more immediate, more personal, force. There are few amongst us who have not listened to his melodious voice with pleasure, and those who knew him personally, deplore the loss of one of the gentlest and kindest-hearted of men. That loss was felt all the more deeply on account of its unexpectedness. Mr. Maas had not reached his fortieth year. The striking likeness which we publish with the present number, shows him in the vigour of youth. The fell disease which struck him down after a very short illness had attacked him chronically once or twice, but few apprehended, even to the last, its fatal force; not even his wife, who lately stood at the deathbed of her father, and now must find comfort for her still deeper grief in the love of an infant daughter.

Apart from personal feelings, it is not too much to say that the death of our popular tenor leaves a perceptible void in English musical life. For physical beauty of voice, Mr. Maas had few if any equals amongst the living generation; and in what we may call his own speciality, he could not be surpassed. The English ballad of Balfe and Wallace, found in him a most perfect exponent. Handel's sacred music, also, he had made completely his own; "Sound an alarm," and other favourite airs of the great Saxon master will, for a long time, be connected with his memory. As an operatic singer Mr. Maas was less successful. Nature had refused him some of the first requisites of the dramatic artist; but here, also, he worked with that infinite "capacity for taking trouble," which, if it does not, as Goethe says, constitute genius, is at least frequently an acceptable substitute for it. It may at any rate be said that the best part ever created by Mr. Maas, that of the hero in Massenet's *Manon*, was also his last.

THE BROKEN "BASS-VIOLIN."

A TRUE STORY; BY AN OCCASIONAL CORRESPONDENT.

I don't know, dear Mr. Editor, whether you are in the habit of reading the law reports in the newspapers, but I don't suppose you are. So I will give you the benefit of the following story, which might have been seen in the London dailies on the 16th of this month. I have embellished it a little, and I have added a moral as you will presently see.

THE STORY.

Once upon a time there lived at Tunbridge, where the wells are sparkling, a musician and conductor of the name of Yates. (He lives there still, and long may he live! But I thought the beginning was too good to be lost.) Mr. Yates played upon an instrument which he highly prized, and which he called the "Bass-violin," a term which interpreted, I take to mean the double-bass or contrabasso. His fame was not quite equal, perhaps, to that of Bottesini; it had not, I am ashamed to confess, previously reached my ears, but it had those of the Lord Mayor. "The burden of my office," his lordship remarked one morning, "weighs upon me. Public dinners and the police court haunt my dreams. The Municipal Reform Bill is as a nightmare to me; my soul is heavy within me; I will write to Yates of Tunbridge Wells; he shall come with his wife and his bass-violin and play before me even as David played before Saul, to lay the evil spirits. I will not throw a spear at him, not even a paper-cutter (his lordship, for all I know, is a stationer in a large way of business), but I will ask him to stay and have some lunch." No sooner said than done. A telegram was dispatched to Tunbridge, and the ingenious Mr. Yates set out on his way to London, rejoicing.

Here I must leave the word to the eloquent reporter:—

"Mr. Yates and his wife, who was to play the piano, started from Tunbridge Wells to the station in a cab, on which was placed his bass violin, not in a case, but in a green bag, and on arriving at the station it was given in charge of a porter to be labelled, and he then stood it up in a corner of the van, but was told by the plaintiff that it should be laid down flat, and the porter, according to the plaintiff, put it down carelessly, so that part of the "scale" caught some packet, and on his pulling it away roughly, the "scale" was knocked off, the belly of the instrument was split up, and the finger-bridge broken. The porter's account was that he simply took it up to lay it down, and that the scale part came off in his hand. On arriving in London the plaintiff hired another, not, he said, so good as his

own, and was able to play before the Lord Mayor; but the instrument, he said, was irretrievably injured, and he put its value at £60. On cross examination he admitted that he had given only £6 10s. for it, to a man who had given £6 6s. for it; but he said that, nevertheless, it was an instrument of much capacity, which he had carefully "nursed," so that it had become of great value to him, and he put its value at £60. Mr. Crump, Q.C., and Mr. H. Dickens were for the plaintiff; Mr. Willis, Q.C., and Mr. Dering for the company. The learned Judge, in summing up the case to the jury, observed that, as to the porter's account of the matter, that "it came off in his hand," it reminded him of the excuses so often made by servants for breakages. As to the amount claimed as the value of the instrument, however, the jury would bear in mind that the plaintiff only gave £6 10s. for it, and its value seemed to have risen greatly. The jury gave a verdict for the plaintiff for £30."

THE MORAL.

Purchase a cheap violin ("bass" or otherwise), "nurse" it carefully, leave it to the tender mercies of a railway porter to "stand it up" or "lay it down flat" as he pleases, and for the rest trust to Providence and the generosity of a jury of Kentish men.

Concerts.

SATURDAY POPULAR.

An attractive programme and an exceptionally strong cast, drew a crowded audience to St. James's Hall last Saturday afternoon, when the fourteenth Popular Concert of the season took place. Beethoven's Septet in E flat, Op. 20, has been played, and finely played many times before at these concerts; but on this occasion there was an array of executants which would alone have been sufficient to account for the special interest manifested in the performance. With Madame Norman-Néruda (violin), Herr Straus (viola), Mr. Lazarus (clarinet), Mr. Paersch (horn), Mr. Wotton (bassoon), Herr Hausmann (violoncello), and Signor Bottesini (contrabasso), it is needless to say that the fine features of the work were brought out in a manner that secured hearty and well-merited applause. The programme included two other attractions. Schumann's *Legendary Tales (Märchenzählungen)*, written for pianoforte, violin (or clarinet), and viola, and introduced for the first time at these concerts, were admirably played by Madame Néruda, Mr. Hallé, and Herr Straus. Chopin's Nocturne in B flat minor, Op. 9, also a novelty, was expressively rendered by Mr. Hallé. Mr. Santley, the vocalist, was in fine voice, and gave an air by Handel and two songs by Schumann.

MONDAY POPULAR.

The fifteenth concert of the season took place at St. James's Hall, on Monday evening, January 18. The principal features of interest were—Schumann's String Quartet in F major, Op. 41, No. 2, which received a masterly interpretation at the hands of Madame Norman-Néruda, and MM. L. Ries, Straus, and Hausmann; and the same composer's Adagio and Allegro, Op. 70, for pianoforte and violoncello, admirably played by M. Vladimir de Pachmann, who chose for his solo piece Beethoven's Sonata for the pianoforte in D minor, Op. 31, No. 2. The dramatic character of this work was emphasized by M. de Pachmann, in such a manner as to dispel the prejudice that he is an interpreter of Chopin, *et præterea nihil*. In response to a recall the pianist played Raff's "Fileuse," which by no means lost in piquancy and charm by the extempore nature of the performance. The vocal interludes included two characteristic songs by Maude Valerie White, "Swedish Song" and "Spanish Song," which were accompanied by the composer, and rendered with much feeling and purity of style by Miss Louise Phillips, who gave later on Mr. Goring Thomas's "Chant d'une jeune fille." The concert concluded with a spirited performance of Haydn's Quartet in C, Op. 33, No. 3.

LONDON BALLAD.

A numerous audience attended the Ballad Concert on Wednesday afternoon. Encores and recalls were the rule rather than the exception, which is not remarkable when such artists as Mesdames Valleria, Mary Davies, Antoinette Sterling, and Mr. Barrington Foote were concerned. M. de Pachmann and Signor Bottesini as solo instrumentalists, and the useful services of Mr. Venables's Choir, conducted by himself, made up a concert which could not fail to be a success. Mr. Maybrick was suffering from a severe cold and unable to appear. Mr. Sidney Naylor fulfilled the duty of accompanist, which at these concerts is a somewhat arduous one.

ROYAL ALBERT HALL CHORAL SOCIETY.

A performance of Berlioz's *Faust* by the Royal Albert Hall Choral Society, was given on Wednesday evening last. Madame Valleria and Mr. Edward Lloyd were among the principal vocalists. The band and chorus under the command of Mr. Barnby, were excellent and the result was all that might have been expected under such conditions. Madame Valleria has seldom been heard to greater advantage than in the ballad of the "King of Thule"; and Mr. Lloyd was a sweet-voiced and impassioned *Faust*. Mr. Barrington Foote sang the music assigned to Mephistopheles in very creditable style, and Mr. Pyatt, as on previous occasions, took the bass part.

Prospective Arrangements at St. Paul's and Westminster Abbey.

ST. PAUL'S.

SUNDAY, January 24.—*Third Sunday after Epiphany* (High Service at Evensong).—Morning: Te Deum and Benedictus (Garrett in F); Introit, "As pants the hart for cooling streams;" Hymn 238; Holy Communion (Garrett in F). Evening (1): Magnificat and Nunc Dimittis (Stainer in B flat); Anthem, "Lovely appear over the mountains" (Gounod). Evening (2): Magnificat, &c., to Chants, Hymns as on printed paper.

MONDAY, January 25.—*Conversion of S. Paul* (High Service).—Morning: Te Deum and Benedictus (Gounod); Introit, "Hail, Festal Day" (Baden Powell), omitting verses 3 and 5, No. 949; Holy Communion (Hoyte in D). Evening: Magnificat and Nunc Dimittis (Stanford in A); Anthem, Selection from the Oratorio of S. Paul (Mendelssohn).

TUESDAY, January 26 (High Service).—Morning: Te Deum and Benedictus (Stainer in B flat); Anthem, "How beautiful upon the mountains" (Stainer), No. 689. Evening: Magnificat and Nunc Dimittis (Gadsby in C); Anthem, "How lovely is Thy dwelling place" (Brahms), No. 598.

WEDNESDAY, January 27 (High Service).—Morning: Te Deum and Jubilate (Wesley in E). Evening: Magnificat and Nunc Dimittis (Martin in A); Anthem, "The Lord great wonders for us hath wrought" (Hiller), No. 957, first movement.

THURSDAY, January 28 (High Service; Men's voices only, at Evensong).—Morning: Te Deum and Benedictus (Best in F); Anthem, "Blessed are they that dwell" (Tours), No. 718. Evening: Magnificat and Nunc Dimittis (Tinney in C); Anthem, "O pray for the peace of Jerusalem" (Hodges), No. 72.

FRIDAY, January 29 (High Service).—Morning: Te Deum and Jubilate (Walmisley in F). Evening: Magnificat and Nunc Dimittis (Cooke in C); Anthem, "The nations are now the Lord's" (Mendelssohn), No. 353.

SATURDAY, January 30 (High Service).—Morning: Te Deum and Benedictus (Garrett in E flat); Anthem, "O how amiable" (Barnby), No. 94, first movement. Evening: Magnificat and Nunc Dimittis (Smart in B flat); Anthem, "Praise the Lord" (Goss), No. 428.

Notes for the week following:—SUNDAY (*Fourth after Epiphany*), January 31.—Morning: Te Deum, &c. (Martin in C); Holy Communion (Martin in C). Evening: Magnificat, &c. (Stainer in A); Anthem, "How lovely are Thy dwellings fair" (Spohr) first two movements.

TUESDAY.—*Purification of B. V. Mary*.—Consecration of Bishops.

WESTMINSTER ABBEY.

SATURDAY, 23.—10 a.m.: Service, Cummings in D; Anthem, No. 722 (S. Matt. v. 7), Kearton, "Blessed are the merciful." 3 p.m.: Service, Prendergast in F; Anthem, No. 444 (Ps. lxxxiv. 1), Salaman, "How lovely are Thy tabernacles."

SUNDAY, 24 (3rd Sunday after Epiphany)—10 a.m.: Service, Garrett in D throughout. 3 p.m.: Service, Garrett in D; Anthem, No. 689 (Isa. lii. 1), Stainer, "Awake, put on thy strength."

"Musical World" Stories.

A DEATH IN PARIS.

A STORY, BY RICHARD WAGNER.

(Continued from page 43.)

It was autumn; the withered leaves fell from the trees, and the grey sky looked down upon the splendour of the Elysées. Nevertheless Polichinel was acting the comedy of his old anger over again: in blind fury the audacious creature defied the laws of man, until at last the demoniacal principle, graphically represented by a chained cat with superhuman claws, humbled the defiance of the insolent mortal.

Then I suddenly heard close by, at a short distance from the place from which I witnessed the shocking deeds of Polichinel, the following strongly accentuated soliloquy in German:—

"Excellent! excellent! Why in all the world have I been tempted to seek elsewhere what I could have found so near? Why should I despise the stage on which the most exciting political and poetical truths are presented so directly, intelligibly, and with tasteful arrangement to the most susceptible and unpretentious public? Is not that defiant creature a Don Juan? Is not that terribly beautiful white cat a real Commendatore on horseback? Will not the artistic significance of this drama be exalted and idealized if my music adds its part? How sonorous are the voices of these actors! And the cat—ah! the cat! What undeveloped charms lie hid in its splendid throat! Now it utters not a sound—now it is wholly a demon. But how will it not affect the audience when singing the flourishes which I shall specially write for it? What excellent *portamento* will it not display in that heavenly chromatic scale! How terribly charming will be its smile when singing the famous passage, 'Oh! Polichinel, thou art lost!'—Oh, what an excellent idea!—And then what a splendid motive for the continued application of the tam-tam is afforded by the incessant blows of Polichinel! Well, why do I hesitate? Quickly seek the favour of the director! I can go straight up to him, there is no antechamber here! One step and I am in the sanctuary—and before him whose divinely bright eye will at once recognize in me the genius. Or, should here also be competition?—Should the cat?... quickly, before it is too late."

With these last words the soliloquist was going to rush towards the Polichinel. I had easily recognized my friend, and determined to prevent a scene. I took hold of him, and, with an embrace I turned him round towards me.

"Who is it?" he exclaimed, vehemently. He soon recognized me, quietly disengaged himself from me and coldly said, "I might have known that only you would prevent me from taking this step, the last to save me. Let me, or else it may be too late."

I still held him; but though I succeeded in preventing his further advance towards the theatre, yet it was impossible to move him from the spot. However, I gained time to look at him more closely. Good heavens, in what a condition did I find him! I will not speak of his attire, but of his features; the former was poor and neglected, but the latter were terrible. His open and frank spirit was gone, his eyes stared with a lifeless look, his pale, sunken cheeks spoke not only of sorrow, the dark spots in his face also spoke of the pangs of—hunger.

While I looked at him with feelings of the deepest pain, he, too, seemed to be somewhat affected, for he tried to disengage himself from me with less violence.

"How are you, dear N—?" I asked with a faltering voice. With a sad smile I added, "Where is your beautiful dog?"

He frowned, and the short answer was, "Stolen."

"Not sold?" I asked.

"Wretch!" he replied, with a frown; "you also are like the Englishman."

I did not understand what he meant.

"Come," said I, with a trembling voice; "come, take me into your house, I have much to discuss with you."

"You will by-and-bye find my house even without me," he replied. "A year has not yet passed. I am now on the direct road to recognition and fortune! Go away, for you won't believe me."

What's the use of preaching to the deaf? You must see in order to have faith; well, then, you will soon see. But now leave me alone unless I am to regard you as my sworn enemy."

I held his hand firmly. "Where is your lodging?" I asked. "Come, take me to it. Let us have a friendly and cordial talk, if it must be even about your plans."

"You shall hear of them as soon as they are carried out," he replied. "Quadrilles, galops, oh, they are my forte! Thou shalt see and hear them. Do you see that cat? It must help me to get splendid *droits d'auteur*! See how sleek it is—how neatly it licks its little mouth. Fancy when from this delicate mouth, through this row of pearl-white teeth, issue the most inspired *fioriture*, accompanied by the most delicate groans and sobs! Think of this, my good fellow! Oh, you have no imagination. You—Leave me, leave me; you have no imagination."

I again held him more firmly, and imploringly renewed my request to take me to his house, though without obtaining any response; his eye with anxious attention was turned towards the cat.

"Everything depends upon the cat," he cried out; "fortune, honour, and glory lie in its soft little paws. May heaven rule its heart and procure me its favour! It looks kindly—that is the nature of cats! It also is kind and polite, polite above all other things! It is, however, a cat, a perjured false cat! Wait; I can compel you. I have a splendid dog which will inspire you with respect. Victoria! I have it. Where is my dog?"

He had uttered the last words in mad excitement, with a piercing cry. He hurriedly glanced round him and seemed to seek his dog. His eager look fell upon the broad carriage road where an elegant gentleman was riding a wonderful horse. According to his physiognomy and the peculiar cut of his dress he was an Englishman, and by his side there was running, with a proud bark, a large and beautiful Newfoundland dog.

"Ha! just as I had expected!" my friend exclaimed with rage, at this sight, "the accursed fellow! My dog, my dog!"

All my strength was overcome by the immense force with which the unhappy man rapidly tore himself away from me. Like an arrow he flew after the rider, who now accidentally spurred his horse into a rapid gallop, while the dog accompanied him with the most joyous gambols. I ran after him, but in vain. What effort can equal the supernatural strength of a raving madman! I saw the rider and the dog together with my friend, turn into one of the side streets that lead into the Faubourg du Roule. When I arrived at the same street I no longer saw either the one or the other. Suffice it to say, that all my efforts to find a trace of the two were fruitless.

Terrified and excited almost to madness, I was obliged at last to give up my researches for the present. But the reader may easily imagine that I did not, on that account, omit to make daily enquiries to discover a trace that could lead me to the abode of my unfortunate friend. I asked in every place in any way connected with music, but nowhere could I gain the smallest information. Only in the sacred antechambers of the opera, the lowest of the officials remembered a sad, miserable apparition, that had often come there and waited for an audience; his name and address, of course, no one knew. Every other enquiry, even at the police offices, led to no certain trace; even the guardians of public safety seemed not to have considered it necessary to concern themselves about the poor fellow.

I was beginning to despair when one day, about two months after the occurrence in the Champs Élysées, a letter was handed to me by one of my acquaintances. I opened it, full of misgivings, and read the few words—

"Dear friend, come to see me die."

The address he gave referred to a narrow street on Montmartre. Following the address, I arrived at one of the wretched-looking houses that are common in the side lanes of this suburb. In spite of the poor exterior of the building, it rose to a *cinquième*; my unhappy friend seemed to have been pleased with this, and hence I, too, was obliged to mount the giddy height. However, it was worth the trouble, for on enquiring for him I was directed to a small back room; from this side of the venerable structure one had, it is true, to dispense with the view of the narrow lane, four feet in width, but was rewarded by the incomparably more beautiful view of the whole of Paris. I found my poor enthusiast enjoying

this wonderful view, sitting erect on his sick bed. His countenance and his whole body were infinitely more worn and haggard even than on that day in the Champs Élysées; nevertheless the expression of his features was far more satisfactory than at that time. The frightened, wild, and almost maniacal look—the eerie glow of his eyes had disappeared; his eyes, indeed, with their wearied look, seemed almost dead; the terribly dark spots on his cheeks seemed to have spread and indicated every sign of consumption. Trembling, but with a calm expression, he stretched forth his hand with the words: "Pardon me, friend, and accept my thanks for having come."

(To be continued.)

Obituary.

THE LATE MR. MAAS.

(From *The Times*.)

We regret to announce the death of Mr. Joseph Maas, the well-known singer, which took place at 21, Marlborough Hill, St. John's Wood, early on Saturday morning. Mr. Maas, who was in his thirty-ninth year, had for some time past been suffering from rheumatic gout, which more than once impeded his professional career, and could only be warded off by careful attention to the rules of diet, and other precautions. To this complaint, aggravated by a severe cold, his premature death was due. In his last illness he was surrounded with every care and comfort by his wife, whom, with one child, a little girl, he leaves behind him. His loss, moreover, will be deplored by a large circle of personal and professional friends, to say nothing of the public in general. Even among the members of an art which is proverbial for its charity Mr. Maas was known as exceptionally kind and helpful. His services were often given gratuitously for the benefit of hospitals and similar institutions, and we could name a recent instance where a young and unknown artist went to the famous tenor without any kind of introduction and easily obtained his promise to sing at a concert where little notice and certainly no remuneration could be expected. The artistic career of Mr. Maas was in many respects typical of that of English vocalists. What to French and German singers are State-supported schools and conservatoires, that to many of our tenors and baritones are the cathedral choirs, where a thorough grounding in the rudiments of the art is at the disposal of boys gifted with a good voice and some musical talent. Hence the fact that English artists are, as a rule, far superior to those of foreign countries as regards singing at sight. Mr. Maas was for five years a choir boy at Rochester Cathedral, leaving it only when his voice broke, and from a ringing treble changed into the soft and mellow tenor which every English amateur has heard and admired. Reading music is taught to perfection in cathedral choirs; but the production of the voice is a very different matter, requiring special and continuous study. To devote himself to this Mr. Maas went to Milan for two years, returning to England in 1871, in the early spring of which year he appeared for the first time in public at one of the Henry Leslie Choir concerts at St. James's-hall. Tradition has it that he was suddenly called upon to act as substitute for Mr. Sims Reeves, whom he was destined to all but equal in public favour. Such a consummation, however, lay at that time still in the distant future. His spurs as an operatic singer Mr. Maas was to win in America; for his appearance on the English stage as Prince Babil in Mr. Boucicault's *Babil and Bijou* counts for little. In America he remained for several years, acting chiefly as first tenor in various English opera companies. On his return to England he was engaged by Mr. Carl Rosa, and under his auspices appeared in *The Golden Cross*, a somewhat trivial and not very successful opera by Ignaz Brüll, produced at the Adelphi Theatre in 1878. More important was his assumption of the character of Rienzi in Wagner's opera of that name, an English version of which was produced by Mr. Rosa at Her Majesty's Theatre in January, 1879. "Mr. Maas," we wrote on that occasion, "is not the heroic tenor *par excellence* required for the full embodiment of the part, but from a musical point of view many excellent qualities might be mentioned." These remarks apply, with some modification, to the artist's entire

stage career. He was not a born actor; and an actor must be born, he cannot be made. Mr. Maas in consequence was most successful in those parts which depend chiefly upon vocal brilliancy and power. In the ballad operas of Balfe and Wallace his popularity was unequalled, and in the lyrical scenes of Gounod's *Faust* the beauty of his voice atoned for the absence of genuine dramatic fire. One of his last and most successful parts was that of the hero in M. Massenet's *Manon*, which he "created" during the English season at Drury-lane last spring. This character he acted with remarkable spirit, and the music could not have found a more perfect interpreter. Mr. Maas also sang for a short time in Italian opera both at Her Majesty's Theatre and Covent-garden. But the scene of his most brilliant triumphs was the concert platform. As the interpreter of Handel's oratorios, and still more of English ballads, he had few rivals, and he will in that respect be remembered as the legitimate successor of Mr. Sims Reeves, even as Mr. Sims Reeves was that of Braham. His early death cannot deprive him of this distinguished position in the history of English art. Mr. Maas's reputation was not confined to his own country. He recently appeared at Brussels and Paris, and in both places his beautiful voice did not fail to produce a very favourable impression.

(From *The Daily Chronicle*.)

In the style of composition in which his greatest successes were achieved it is scarcely too much to say that Joseph Maas stood alone. Several able tenors of long-established reputation happily remain to us, but among those still in the active pursuit of their profession probably not one could rival Mr. Maas when at his best in the execution of certain pieces. In oratorio his rendering of "Thou shalt break them" (*Messiah*) and of "Sound an alarm" (*Judas Maccabeus*) was in all quarters admitted to be of surpassing merit, whilst concert patrons were invariably pleased to see his name attached to Balfe's serenade "Good night, beloved" and to Don Cæsar's strident air, "Yes, let me like a soldier fall." In opera his Lohengrin and Rienzi were vocally the finest London has yet heard, and as Edgardo (*Lucia di Lammermoor*) and Manrico (*Il Trovatore*) he bore favourable comparison with the most famous of his predecessors in those characters yet living in the memory of the oldest operatic habitué. In parts that made any great demands upon histrionic capacity, Mr. Maas did not show to advantage, but in the detail of acting much might be excused to hear the music as he was in the habit of giving it. Wagner and Balfe, Verdi and Massenet came alike to him, and he was never known to shirk a task because it was arduous or ungrateful. The announcement that he had undertaken any duty was, in short, a guarantee that the work in question would be faithfully executed, and that no shortcomings that might be noticeable in the performance would be ascribable to the tenor soloist's unpreparedness. United to rare charm of voice was an ease of delivery that surprised while it enchanted the listener, whilst Mr. Maas's manner upon the platform was singularly unassuming. Confident of the means at his command he rightly judged that his singing might be left unaided to make its mark upon the critical faculty of his audiences whether gathered in theatre or concert-room.

AMILCARE PONCHIELLI.

Signor Amilcare Ponchielli, the well-known Italian composer, died of bronchitis at Milan on Saturday night. He was born at Paderno Fasolaro, near Cremona, August 31, 1834, and received his early education from his father, an organist. At the age of 11 he entered the Milan Conservatoire, where he studied under Angelini, Rossi, and the famous Mazzucato, known in England as the teacher of Mr. Sims Reeves. In 1855 his first opera, *I Promessi Sposi*, was produced at Cremona, and attracted little attention. Another dramatic work, *Roderigo*, now almost forgotten, was performed at Piacenza, where Ponchielli held the modest position of municipal bandmaster. His first genuine success was achieved by *I Promessi Sposi*, almost entirely re-written, and produced in its new form at the Dal Verme Theatre, Milan, in 1872. His reputation was henceforth established all over Italy, and it was further increased by the ballet *Le Gemelle*, produced with great success at La Scala, Milan, in 1873. *I Lituani*, an opera in three acts, was brought out at the same theatre in

1874, and was followed two years later by *La Gioconda*, a tragic opera in four acts. The libretto, founded on Victor Hugo's play, *Angelo, le Tyran de Padoue*, was written by Signor Boito, who adopted the pseudonym of "Tobia Gorrio" for the occasion. On this opera, which is generally acknowledged to be Ponchielli's masterpiece, his posthumous fame must mainly rest. It is also his only work which has been heard in England, having been produced at Covent Garden on May 31, 1883. In *La Gioconda* the composer's gift is seen in its maturest development. Ponchielli here shows himself to be influenced by the later style of Verdi. The score contains many instances of fine *cantilena*, including an air, "Voce di donna," for contralto, which is frequently heard at concerts. The success of the opera at Covent Garden was largely due to the incidental ballet of "The Hours," the music of which had been previously heard at the Crystal Palace. In 1880, another opera, *Il Figliuol Prodigo*, was produced at La Scala with great success; but of this nothing has as yet been heard in this country. An interesting account of Ponchielli's life and work, from the pen of Mr. Henry Hersee, is prefixed to the English version of *La Gioconda*, published by Messrs. Ricordi in connexion with the performance of that opera at Covent Garden.—*The Times*.

Notes and News.

LONDON.

The funeral of Mr. Maas took place on Wednesday morning at the West Hampstead Cemetery. A musical service, at which the Rev. Canon Duckworth officiated, was previously held at St. Mark's Church, Upper Hamilton Terrace. Dr. Bridge presided at the organ, and a chorale written by him for the occasion, to Dean Milman's words "Brother, thou art gone before us," was sung by the congregation, amongst which were Mr. and Madame Patey, Signor Foli, Mr. Ganz, Signor Tito Mattei, Mr. Iver McKay, Mr. Arthur Chappell, Mr. Charles Lyall, Mr. Joseph Bennett, Mr. W. A. Barrett, and other persons well-known in the musical world. The Chorus consisted of the choirs of St. Paul's and Westminster Abbey, increased by many artists of note, including Mr. Edward Lloyd and Mr. Barton McGuckin, who had specially come up from Liverpool. In the anthem, "Blessed be the departed," from Spohr's *Last Judgment*, Mr. Santley took part. The coffin was literally covered with wreaths and flowers.

Mr. Algernon L. Rose, Secretary of the Westminster Orchestral Society, writes:—"Will any obliging student of music history aid me in preparing a correct statement of all musical societies connected with the ancient city, now borough, of Westminster, since about 1675—Purcell's time? Information on this subject will be much valued."

Messrs. W. Morley & Co., are starting a new musical monthly, under the title of *Musical Society*. The first number will appear on March 1.

The students of the Royal Academy of Music intend to introduce a comparative novelty on Thursday morning, February 11, viz.:—"Jessy Lea," the comic opera which Sir George, then Mr. Macfarren composed as long ago as 1863. The performance is to take place at the Haymarket Theatre at three o'clock. The libretto of "Jessy Lea" is by the late John Oxenford. The artists are students of the operatic class at the Academy. The class has been in existence two years, and this will be its first public performance. Messrs. Gustave Garcia and Ettore Fiori are, and have throughout its existence been, respectively its dramatic and musical director.

The Popular Wagner Concert Society gives its second concert on Friday evening, January 29, at Willis's Rooms.

Mr. A. Collard has recently taken out a patent for a new flute which he exhibited at the late Inventions Exhibition, and which was awarded the medal given specially for improvements in the mechanism of Concert Flutes. The principal characteristics of the invention are: that every part of the mechanism is round, instead of angular; that any key or part can be taken off without disturbing the rest of the mechanism; and that the pieces can, by an ingenious arrangement, be put together with exceptional ease. It is claimed for the new flute that it possesses improved power and quality of tone throughout; that its compass extends to G, instead of C, in Alt; and that a great saving in the cost is obtained by increased simplicity of structure.

Miss Rosa Kenney, the daughter of the late Charles Lamb Kenney, will give a Dramatic and Musical Recital, on Wednesday, January 27,

at the Marlborough Rooms, Regent Street. The programme will include *Guinevere*, arranged from Tennyson's *Idylls of the King*, with organ accompaniment by Miss Mary Kenney. Miss Ada Cavendish, Mr. Isidore de Lara, Mr. Walter Everard, and Madame Edith Wynne, will assist.

The students of the Harley Academy of Music, directed by Mr. Wilhelm Ganz, gave a concert on Wednesday last week. The programme was well suited to display the aptitude of the pupils, and the efficient manner in which they are taught. The *Cavatina* from Ernani, and Godard's *Chanson de Florian* were given by Miss Kate Flinn, an advanced pupil, who has already made her mark in public; *Lieder* by Rubinstein and Schumann, were sung by Miss Quaritch; the *Romance*, from Gounod's *La Reine de Saba*, and songs by Brahms and Gounod, were contributed by Miss Georgina Ganz, who is gifted with a sympathetic, but as yet not very powerful voice. Mr. Charles Ganz played Spohr's Barcarolle in G. Op. 135, and *Légende* by Wieniawski for violin; and Miss Florence Coni performed the first movement of Beethoven's Pianoforte Sonata in C minor, Op. 10, No. 1.

For the Trinity College, London, half-yearly higher examinations just held, the following gentlemen have acted as examiners, Messrs. John Francis Barnett, Henry R. Bird, F. Corder, and A. E. Drinkwater, M.A., Professor James Higgs, The Rev. H. G. Bonavia Hunt, Mus. B., Dr. Haydn Keeton, Dr. A. H. Mann (Cambridge), Mr. Maybrick, Signor Papini, Dr. C. W. Pearce, Dr. Gordon Saunders, Mr. Humphrey, J. Stark, Mus. B., Professor Bradbury Turner, Dr. Walshe, and Mr. D. J. Wood, Mus. B. The Diploma of Licentiate in Music, the highest granted by the College, has been gained by Emily Hagger (Trinity College, London), George Havelock (Scarborough), Geo. Trevor Huxham (Birkenhead), Thomas Lee, Mus. B. (Univ. Camb.), Sophia S. Taunton (Trinity College, London), Laura Marion Watts (Bishop Stortford). The Diploma of Associate in Music has been gained by Wm. Ball (Olney, Bucks), Eleanor M. Barrett (Shepton Mallett), Chas. E. Bryan (Southport), James Gallie (Glasgow N.B.), Waller R. Morris (London), George F. Potter (Grantham), Rev. H. O. Powell-Jones, B.A. (Camb.), Jessie Scoones (Canterbury), Henrietta Squance (Sunderland), Alf. Wm. Tomlyn (Stirling, N.B.). The Maybrick Prize for Ballad Singing was awarded to Rose B. Grosvenor Gooch.

PROVINCIAL.

The Sinico-Foli Concert Party have just completed a successful tour in Scotland. The party consisted of the following artists:—Madame Sinico, Madlle. Amelia Sinico (who made her *début* on the occasion), Miss Giovanna Ameris, Mr. Welch, Mr. Traherne, Mr. Ernest Cecil, and Signor Foli; solo pianoforte, Miss Madalena Cronin; violin, Madlle. Marianne Eissler; accompanist, Madame Mina Gould. They go to Wales on the 21st inst.

BATH.—Miss Katie Samuel, gave a *matinée* at the Assembly Rooms on Wednesday last, the programme consisting of vocal and instrumental pieces, interspersed with recitations; the last-named being given by the young lady herself. "Poor Little Joe," perhaps, showed Miss Samuel's powers at their best; but very acceptable, too, were Malcolm Salaman's "Rose Queen," and R. Henry's "Old Maid." Adelaide Proctor's "Story of the Faithful Soul" was also given with an effective accompaniment, composed by Algernon Lindo. Mr. Albert Visetti, who has been working well for the advancement of musical culture here, was solo pianist. A pretty composition by the performer, "A graceful dance," from his opera, *Hamlet*, evoked much applause; as did his playing of one of Chopin's waltzes, resulting in an encore—Raff's "Polka de la Reine." Miss Louise Phillips, who is a native of Bath, sang most effectively Tosti's "l'amo," and "Heigho," by Henschel. Other vocal items were contributed by Mr. Schmattan and Mr. Albert Reakes, both pupils of Mr. Visetti. Mr. Schmattan is a student at the Guildhall School of Music, and Mr. Reakes an Associate of the London Academy.

BRISTOL.—The 50th Ladies' Night of the Madrigal Society took place on Thursday, the 14th inst., in the Victoria Rooms. The Society mustered 120 strong on the platform, viz.: 46 trebles, 18 altos, 27 tenors, and 29 basses. In former years the trebles have been strengthened by a contingent from the Chapel Royal, Windsor, but this year, owing to the refusal of the authorities there to let their boys come to Bristol, the trebles, with the exception of two who came from Gloucester, were all local boys. A great feature of Bristol Madrigal Society is their clear and distinct articulation, an invaluable adjunct to their due attention to crescendos and diminuendos. This is without doubt due to the careful and painstaking training of their conductor, Mr. D. W. Rootham. On Thursday evening a somewhat lengthy, and certainly trying programme, was almost faultlessly carried out. In the first part the chief piece was the "Matona" of Orlando di Lasso. This piece was performed in England for the first time at the Concert of Netherlandish Music given by the Amsterdam Choir at the Royal Albert Hall, on the 15th of July last. Then it was sung in Italian, but to the Bristol

Madrigal Society belongs the credit of first performing the work in English—the version used being by Mr. W. A. Barrett. The compositions of Pearsall always occupy a prominent position in the programmes of this Society, to which are dedicated a large number of his works. On this occasion he was represented by "Who shall have my lady fair," and the famous "Sir Patrick Spens," which the composer himself styled "A Ballad Dialogue." The performance on the 14th was as fine, if not finer, than on any previous Ladies' Night. Since the year 1851 the managers have always included one of Mendelssohn's quartets. These, though not madrigals, come as a very pleasant relief after the severer style of so many madrigals proper. On Thursday the master's song for the New Year, "In the bosom joy and grief," was finely rendered. The works of three living composers, Blumenthal, Reay, and Leslie were included in the programme. Mr. Reay's "Waken lords and ladies gay," of which the executants seemed to have caught the true spirit, was encored, and the composer, who was present, had to bow in response to repeated "calls." Mr. Henry Leslie, who was likewise present, received a well-deserved ovation after each of his two compositions "Thine eyes so bright" and the six-part serenade "Golden slumbers kiss your eyes." Saville's well-known "The Waits" brought the concert to a close. High praise is due to the conductor, Mr. D. W. Rootham, for the efficient state of the forces under his command, and for the careful study the various works had evidently received at his hands. —The untimely death of Joseph Maas comes home in a particular manner to our city, inasmuch as he was engaged to sing in Colston Hall, on the 15th prox. He was a great favourite with all Bristol amateurs, and his loss is deeply felt here.

HUDDERSFIELD.—A ballad performance, one of the series of subscription concerts, promoted by Mr. Watkinson, was held in the Town Hall, on Tuesday evening the 19th inst. There was a large and appreciative audience. The artists were, Madame Trebelli, Miss Carlotta Elliott, M. Hollman, Holland, Mr. Piercy, Mr. Frederick King, and Signor Bissacia, solo pianist and conductor.

LIVERPOOL.—The first of Mr. Carl Rosa's promised novelties, Maillart's *Fadette*, was produced here on Monday, the 18th inst., with the following cast:—Fadette (a poor peasant girl), Madame Marie Roze; Sylvain (Jerome's apprentice), Mr. Barton McGuckin; Jerome (a farmer), Mr. Wilfred Esmond; Belamy (lieutenant of dragoons), Mr. James Savage; Pastor (leader of the fugitives), Mr. W. H. Burgon; Georgette (Jerome's wife), Madame Julia Gaylord. The scene is placed in a picturesque village in the Cevennes, and the action occurs during one of the many French religious wars. The story, as told by Mr. William Grist, who has furnished the English version of the libretto, does not call for a detailed account. The quality of the music also has already been tested upon the Continent and in America, where the piece has attained a high place in popular taste. Essentially French in its style, the whole work ripples with melody of a certain kind; although, perhaps, it would be difficult to point out any one particular air and to say, this is something quite original and unwonted. The first act opens with a charming Provençal song for Georgette and the village women, and this is followed by a martial air and chorus by the dragoons. A romance for the tenor is, probably, the most artistic and finished number in the opera. Several choral numbers, with a quaint legend, "The Hermit," lead up to a dashing finale, wherein the soldiers have again a tuneful song. The second act commences with a scena for Sylvain and a duet with Fadette; after which an elaborate trio again introduces the melody of the "Hermit" song from the first act, and the curtain falls upon a "Prayer" by the assembled fugitives. The third act opens with a gossiping chorus of peasants and a rather commonplace drinking song for Belamy. This is succeeded by Fadette's bridal recitative and air, the most prominent solo portion of the opera, and the curtain finally falls upon a concerted piece of varying merit, in which all the principals, together with the chorus, join. The performance was of a very high order, and was quite free from any first night blemishes. Madame Marie Roze thoroughly realises the quick wit, strong love, and high spirits of the heroine, and her French accent gives additional piquancy to the dialogue, while her airs are faultlessly rendered. Equally bright and clever is the Georgette of Madame Julia Gaylord, the "Hermit" song in the first act being sung with remarkable effect. Mr. Barton McGuckin made a remarkable impression by his impersonation of the hero, Sylvain, and all the numbers allotted to the character were given in a manner worthy of high praise; while Mr. James Savage, upon whom the bulk of the vocal labour rests, sang and acted with much taste and power. Mr. Wilfred Esmond was a fairly satisfactory Jerome. The orchestra, under Mr. Goossens, did their part in first rate style; while the *mise-en-scène*, under the superintendence of Mr. Rosa, was all that could be desired.—A concert was given on Monday evening last by Mr. Bond Andrews, in the small concert room, St. George's Hall. Besides selections from Chopin, Mr. Andrews played various compositions of his own, which, created a favourable impression. Miss Clara Miller, Mr. Charles King, and Mr. Imans were the vocalists, and Herr Poznanski the violinist.

SANDRINGHAM.—The pianist at the entertainment given under the direction of Mr. Toole, last week at Sandringham, was Mrs. Bascomb, gold medalist of the London Academy of Music, and musical teacher to the Royal Princesses.

FOREIGN.

The *Gazetta Musica*'s publishes an interesting account of a visit paid by Signor Giulio Ricordi, the great Milan publisher, to Ponchielli, a day or two before the latter's death. Although suffering acute pain, the composer was not without hope of recovery, and his thoughts were fixed on the impending performance of *Marion Delorme* at Venice.

At the solemn funeral service in memory of Victor Emanuel, performed in Rome on January 16, a mass composed by Maestro Terziani, was sung by the members of the Roman Philharmonic Society.

Bizet's incidental music to Daudet's play, *L'Arlésienne*, was lately heard for the first time in Germany at the Hamburg Stadt-Theatre and made a favourable impression.

Le Ménestrel offers, as a practical refutation of the statement that the works of French composers are regarded with disfavour in Berlin, the following list of French operas out of forty-six works performed at that place between August 13 and December 31, 1885:—*Carmen* (eight times), *Le Maçon*, *La Muette*, *La Fille du Régiment* (each four times), *Jean de Paris* and *La Juive* (each three times), *Mignon*, *Le Prophète*, *Guillaume Tell*, *La Dame Blanche* (each twice), *Faust*, *L'Africaine*, *les Huguenots*, *Joli Gille* (each once).

Madame Patti's visit to Bucharest was worth to the management the sum of 120,000 francs.

"The Electric Tonal Whistle" is the name given to a new instrument for fixing the pitch of the orchestra, which the Capellmeister to the Court of Dresden has decided upon using instead of the accustomed oboe.

Doña Isabel, the young Infanta, has presented the violinist, Jesús Monasterio, with a bronze statue of Mozart at nine years of age, playing the violin. The work, which is by Barrias, was purchased by the Infanta expressly for this purpose, at the Antwerp Exhibition.

The following artists from the Vienna Court-Theatre will, by permission, take part in the next Bayreuth festival: Frau Materna, who will undertake the rôle of Kundry, Herr Winkelmann, Parsifal, and Herr Reichmann, Amfortas. In *Tristan and Isolde*, Frau Papier will appear as Brangäne, and Herr Scaria as Marke. Isolde will alternately be undertaken by Mesdames Sucher and Lilli Lehmann, and Tristan by Herren Niemann and Vogl. Fräulein Malten and Herr Gudehus from the Dresden Theatre, who sang in the previous performances of *Parsifal*, will not appear at the next festival. In addition to the prima donna of the Hamburg Town Theatre, Herr Heinrich Wiegand, the bass singer of the same establishment has also been engaged for the Bayreuth performances next autumn.

Dr. Gunz, of Hanover, has accepted the professorship of singing at the Frankfort Conservatoire.

Wagner's "Flying Dutchman" has had a remarkable success at Barcelona, and the Theatre Royal at Madrid will also produce it this season.

Madame Christine Nilsson has arrived at Paris on her return from the concert-tours in Sweden and Germany. The *Ménestrel* states that she has signed an engagement with M. Maurice Strakosch for a final tour in America, to commence October 15, 1886, and to extend to May 31, 1887. Among other rôles Madame Nilsson will undertake those of Ophelia and Mignon.

A telegram in the *Daily News*, dated Vienna, Tuesday night, says:—"Madame Patti, who was at first stated to have an attack of bronchitis, is seriously ill. The concert arranged for to day is postponed and will probably not come off."

Madame Essipoff gave a pianoforte recital in Berlin last Saturday. The programme included Beethoven's Sonata 105, and selections from Chopin, Schumann, Liszt, Moszkowsky and Hofman.

Mr. Alfred Hollins, of the Royal Normal College for the Blind at Norwood, appeared at the New York Academy of Music on Tuesday, the 19th inst., as the pianist in Mr. Theodore Thomas's concert. He played difficult pieces by Liszt and Raff with great effect, and the large audience was surprised at the skill and facility acquired by one afflicted with his infirmity. He was repeatedly re-called, and his performance is warmly recommended by the New York morning newspapers.

Hérold's *Zampa*, was revived on Tuesday night at the Opéra Comique, Paris, with M. Manuel, the rising baritone, as the hero. M. Cholet, who created the part in 1831 and is now 86 years of age, is said to have been present.

Mr. W. Nicholl, a young singer who has been studying in Italy under Signor Vannuccini, gave a concert at Florence on January 13, which is favourably spoken of by the Italian press.

Eduard Kremser's new opera, *Der Botschafter*, has for its hero *Richelieu*, who, while in Vienna on a diplomatic mission, seeks adventures and does not seek in vain.

Herr O. Niemann, son of the well-known tenor and of Frau Marie Seebach, has been engaged at the Royal Theatre, Prague.

In New York on January 4, two important first performances were given on the same night. At the Metropolitan Opera House, Wagner's *Meistersinger* was produced under the conductorship of Herr Seidl, with every sign of success. The principal singers were Frau Kraus, Fräulein Brandt, and Herren Stritt, Fischer, Staudigl, Lehmler, Kraemer, and Kemnitz. At the Academy of Music, Götts's *Taming of the Shrew* was introduced to America by the new American Opera Company. The prominent parts were sustained by Miss Pauline L'Allemand, Miss Kate Bensberg, and Mr. W. H. Lee. Mr. Thomas conducted.

Messrs. Breitkopf and Härtel of Leipzig, are about to publish a supplement to their large critical edition of Beethoven. The volume will be edited by Herr Mandyczewski of Vienna, and will contain the following pieces:—1. The two Cantatas, on the death of the Emperor Joseph II., and the accession of Leopold II., which were discovered a few months since, but have not yet been performed in this country. They date from 1790 and 1792 respectively, and are numbered in Thayer's "Chronological List" 10 and 19; 2. Two-part Fugue for Clavier in D, 1782 (Thayer 3); 3. Song for Soprano, "Erhebt das Glas," early (Th. 20); 4. March for Military Band, in F, 1809 (Th. 147); 5. Ditto in F, 1810 (Th. 157); 6. Incidental music to "Leonore Prohaska," 1814 (Th. 187), including Soldiers' Chorus, Romance (voice and harp), Melodrama for Harmonica (printed under "Harmonica" in Grove's Dictionary); 7. Chorus for four voices and orchestra "Ihr weisen Gründer glücklicher Staaten," 1814 (Th. 188); 8. Final Chorus to the "Weihe des Hauses" music (of which the Overture in C. op. 124, forms a part), with soprano solo, violin solo, and Ballet, 1822 (Th. 235); 9. Waltz and Trio in E flat, for piano solo, 1824 (Th. 246); 10. Waltz in D, for piano solo, 1825 (Th. 258); 11. Ecossaise in E flat, for piano solo, 1825 (Th. 259); 12. Song for soprano solo in F (Th. 268); 13. Elegy on a Poodle for voice and piano (Th. 272); 14. Song for soprano in C. "Der Gesang der Nachtigall" (Th. 274); 15. Song for soprano in E. "Klage" (Th. 275); 16. Song for soprano in D, "Nur bei dir" (Th. 276); 17. Tattoo and three Trios for Military Band (Th. 283); 18. Six Bagatelles and one Allemande for piano (Th. 287); 19. Ecossaise in G for piano, 1810 (Th. 294); and possibly others.

A grand festival of the German musical and choral societies in the United States is to be held this year at Milwaukee, and an invitation has been sent to the Männergesangverein of Vienna. The society has promised that a deputation of at least eight of its members, including the famous Udell quartet of comic singers, shall attend; but there is reason to believe that a great many other members will undertake the trip at their own expense. Efforts are being made to collect a party of 100.

LEIPZIG, Jan. 17.—The Twelfth Gewandhaus Concert presented one novelty, a Concerto for violoncello and orchestra, by Julius Klengel. This work, which is in three movements, has no extraordinary value as a composition, being written chiefly to display a brilliant technique. It was well played by the composer. As regards execution he is perfect, but his tone is at times rather rough. The orchestra played Schumann's B flat major Symphony and Mendelssohn's "Calm sea and prosperous voyage" Overture in an irreproachable manner.—The first Euterpe Concert of this year took place on Jan. 13, and was a disappointment. A new Symphony, in B flat major, by Bernard Scholz, produced here, was not at all favourably received. A pianist, Herr Bromberger, from Bremen, played Weber's Concerto in E major, and Schumann's "Etudes Symphoniques" without success. His technique was good, but he lacked feeling. The lady-singer was also very indifferent. The best feature of the concert was the performance of Cherubini's "Anacreon" Overture by the orchestra.—At the Thirteenth Gewandhaus Concert the pianist was Herr Kwast, from Frankfort, who played Hiller's Concerto, in F sharp minor, a Sonata by the same composer, and a Rhapsody by Brahms. He did not play the concerto very well, but was much better in the shorter solos;—on the whole, an ordinary pianist. The efforts of Dr. Gunz were deplorable at the beginning of the evening, later on his voice (or remains of a voice) became better. He gave Florestan's Aria from *Fidelio*, and some "Rattenfänger Lieder," with violin and piano accompaniments by Franke. The orchestra played first Hiller's "Symphonic Prologue," and later Beethoven's Symphony, No. 7, in A major. The "Symphonic Prologue," which was written for the opening of the new theatre, in Cologne, consists of a number of movements, portraying Tragedy, Comedy, Drama, Ballet, and Opera; these are welded into one continuous whole, and form a decided *polpourri*. The most successful parts were the opening (Tragedy) and the finale.—A new comic opera entitled *The adventures of a New Year's Night*, was produced last week at the Stadttheatre, and was well received. The operas performed have been *Don Juan* (Mozart), *Oberon* (Weber), &c.—The first concert of the Liszt Club took place this evening: the principal items were Schubert's Quintet, played by Herren Brodsky, Becker, Litt, Klengel, and Grützmacher, Beethoven's Thirty-three Variations on a Valse by Diabelli and some Liszt solos by Herr Arthur Friedheim.

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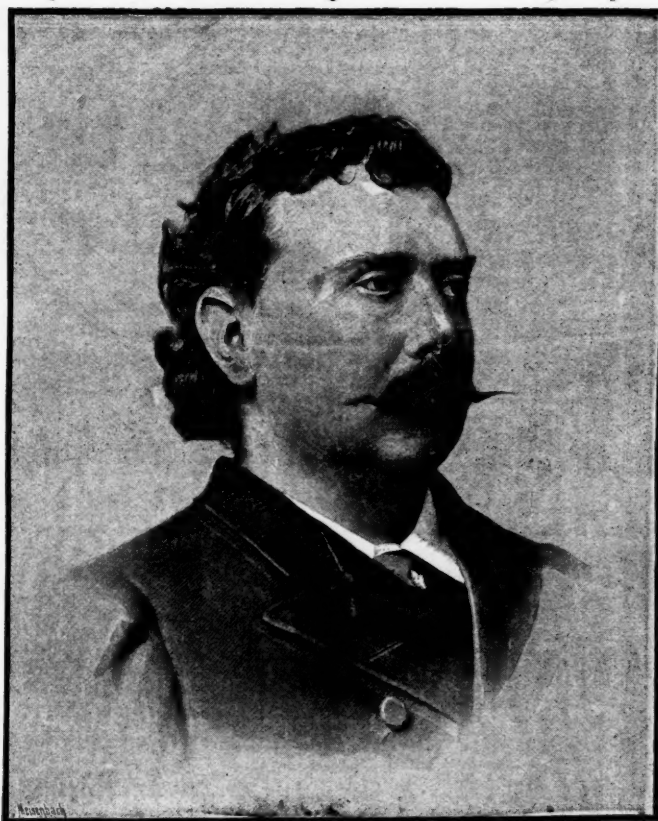
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